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SCULPTURE
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The Art News

An International Pictorial Newspaper of Art

VOL. XXII, No. 35—WEEKLY

NEW YORK, JUNE 7, 1924

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879

PRICE 15 CENTS

39 ART WORKS SOLD AT ATLANTA SHOW

Exhibition by Grand Central Galleries a Great Success—Paintings Bought for a New Museum

Twenty-nine paintings and eight sculptures were sold for a total of \$31,000 during the first exhibition conducted by the Grand Central Galleries in Atlanta. The show ended June 1.

The paintings sold included "Highland Stream" and "Winter Landscape" and another winter scene by John F. Carlson, a still life by Dorothy Ochtmann, "The Flight" by H. O. Tanner, "Hillside Pastures" by E. C. Volkert, "River at New Hope" by John F. Folinsbee, five canvases painted in or near Bruges by Ossip L. Linde, and three by George Elmer Browne: "Devant la Cathédrale," "The Queen's Garden," and "The Path of the Moon."

Other paintings sold were a still life by Henry R. Rittenberg, "Colonial Landscape" by Ettore Caser, "Moonlight" by Hobart Nichols, "Rockbound Coast" by Jonas Lie, and another canvas by him, "Avalanche Lake" by Oliver Dennett Grover, "Scarlet Vine" by Paul King, a figure group by F. Ballard Williams, "Connecticut Landscape" by Guy Wiggins, "Venetian Moonlight" by Elliott Daingerfield, and one work by John F. Costigan and two by Albert L. Groll. The galleries also received four portrait commissions, Mrs. Clay and Mrs. J. Chambers for George Elmer Browne, and Miss Virginia Campbell and the Misses Haverty for Ivan Olinsky.

The sculptures sold were the "Shivering Girl" by Malvina Hoffman, "Swimmin'" and "Glint of the Sea" by Chester Beach, "The Frog Baby" by Edith B. Parsons, "Diana" by Janet Scudder, "Joy" by Daniel Chester French, "Magdalene" by Mario Korbel and "The Duck Baby" by Frederick W. MacMonnies.

The exhibition was formally opened on the night of May 17 with a banquet in the large ballroom of the Biltmore-Atlanta Hotel, at which 461 persons were present. J. J. Haverty acted as toastmaster, and speeches were made by Walter L. Clark and Erwin S. Barrie of the Grand Central Galleries and also by Mr. Daingerfield, Mr. Grover, Mr. Lie and Mr. Carlson.

The galleries were opened officially from 10:30 A. M. to 10:30 P. M., but the art lovers of Atlanta and of the neighboring cities and towns began coming as early as 9 o'clock in the morning and the galleries were never closed before midnight from the beginning to the end of the show, which was continued one day beyond the date set, May 31, so that the people might see it on Sunday. About 25,000 persons visited the exhibition. It was decided to hold a similar exhibition next year and there is every prospect of this being an annual event in Atlanta.

George Elmer Browne's painting "Path of the Moon" was bought by popular subscription for presentation to the Atlanta Art Association which is planning a museum. J. Carroll Payne, president of the association, also announced that he had purchased Grover's "Avalanche Lake" and King's "Scarlet Vine," as gifts for the association and the future museum.

Westminster to Sell 70 Pictures

LONDON—The early part of July will see one of the most important dispersals of old masters that has taken place this century. The Duke of Westminster will sell at Christie's about seventy (instead of fifty as first reported) of the famous pictures in the Grosvenor House collection. It is anticipated that America will be well represented among the bidders.

Metcalf's Picture in Metropolitan

Through a regrettable error in the caption beneath the reproduction of the painting of "Celia's Arbor" by Lilian Westcott Hale in our issue of May 31 the announcement was made that a painting by Willard L. Metcalf had been sold by the Grand Central Galleries to the Metropolitan Museum of Art. The Metcalf was sold to the Metropolitan by the Milch Galleries.

Duveens Acquire the Finest Hals in the De Ridder Collection



"PORTRAIT OF A YOUNG WOMAN"

The late August de Ridder purchased this picture from Count André Mnisseck, of Paris. It was painted in 1634 when Hals was in his prime. It is reproduced by Dr. Von Bode in his book on the life and works of Hals.

By FRANS HALS

DE RIDDER'S FINEST HALS NOW DUVEENS'

"Portrait of Young Woman" Sells at French Auction for \$125,000—Sale Totals 11,698,450 Francs

PARIS—At the sale of the famous De Ridder collection at the Hotel Drouot the "Portrait of a Young Woman" by Frans Hals was sold to Duveen Brothers for 2,100,000 francs, or about \$125,000, including tax. There was spirited bidding for this. The "Portrait of an Old Lady" by the same artist went for 920,000 francs.

A total of eighty-seven paintings, which formed the collection of Dutch and Flemish paintings of the late August de Ridder, was sold by the French government for the benefit of the reparations fund. The result, 11,698,450 francs, almost doubles the record for a one-day auction by Doucet in 1912.

One feature of the sale was the low prices offered for Rembrandts. "Flora," acquired by de Ridder for 1,200,000 francs in 1914, brought only 300,000, while the "Portrait of a Man" fetched 710,000 francs, or 9,000 less than the official estimate.

There was strong competition between Duveen and M. Knoedler, for a New York client, over "A Farm in the Sunshine," by Hobbema, the latter finally winning with a bid of

1,320,000 francs. Other prices were: "Farm Beside a River," by Hobbema, 102,000 francs; "Flirtation," by Brekelenkam, 205,000; the "Flowery Garden," by De Hooch, 250,000; "A Young Mother," 160,000; "Cook Plucking a Duck," by Maes, 245,000; "Portrait of the Painter Francken," by Rubens, 125,000; "Portrait of Isabelle Brandt," by Rubens, 275,000; "Village Road," by Ruisdael, 130,000; "The Leader," by Ter Borch, 128,000; "Young Girl at Window," by Rembrandt, 500,000; "The Dog's Meal," by Metsu, 280,000; "Village View," by Ruisdael, 130,000; "The Siesta," by Jan Steen, 320,000; "The Music Lesson," by Ter Borch, 310,000.

The collection was the property of a Belgian by birth but a German by naturalization. It was in Paris at the outbreak of the World War and was seized by the French government. Two of De Ridder's heirs, a daughter who is a Hollander and another daughter who is a Belgian, are entitled by law to two-fifths of the sum raised by the sale.

British Commerce Aids Students

LONDON—The Federation of British Industries has instituted an employment bureau for those students who have already proved their capability for good and original work but are experiencing difficulty in putting their talents to practical account. Thirty-six of the leading trade associations have promised co-operation, and the Society of Art Masters is likewise facilitating matters.

PLAGIARISM NO BAR, CHALONER DECIDES

Will Send Miss Lange Abroad in Addition to This Year's Winner of the Chaloner Paris Prize

There will be two Paris prize students maintained by the Chaloner Fund. Along with the announcement that Miss Martina Speere of Waterbury, Conn., has won the 1924 competition was published a letter to the trustees by John Armstrong Chaloner to the effect that he would give a prize on his own account to Miss Erna Lange of Elizabeth, N. J., who last year was the winner for a day.

The award of 1923 to Miss Lange was withdrawn when it was shown that her picture, "Lament," bore a striking similarity to a painting, "The Lament," by James Williams, an English artist, a copy of which appeared in the *International Studio* for October, 1916. Miss Lange insisted that her work was original.

Mr. Chaloner's letter, addressed to George F. Lewis, clerk of the prize foundation, protests against the decision of the trustees not to let Miss Lange compete. In it he says that he is willing to grant that Miss Lange's painting was "a cold swipe," but that the foundation is a school for art and

(Continued on page 4.)

ANTIQUES
RARE BOOKS
ART AUCTIONS

AMERICAN ARTISTS EXHIBIT AT YOUNG'S

Summer Display by Contemporary Painters Largely Made Up of Landscapes—Other New Shows

For a summer exhibition there has been hung in the Howard Young Galleries a group of twenty-one canvases by contemporary American painters and one by J. Francis Murphy. American landscapes are to the fore, figure subjects being represented only by the witty "Composers" by Harry W. Watrous, "The War Bonnet" by E. Irving Couste, "A Garden of Memory" by F. Ballard Williams and "The Gossips" by Louis Kronberg.

The glow and color of the city of canals is the theme of the "Venetian Sunset" by George H. Bogert and the "Venice" by Ossip L. Linde. J. Barry Greene contributes another of the few foreign scenes with his "Old Corner of Antibes" as does Colin Campbell Cooper with his "Town in France." But in none of these is color so brilliant nor the air so crystalline clear as in Childe Hassam's "Gloucester," which is the outstanding work in the show for exquisite color and beauty of technique.

Other painters included in the exhibition are Ernest Albert, Gustav Wiegand, L. Mazzanovich, Harry F. Waltman, Pieter Van Veen, C. C. Curran, Joseph Birren, Gordon Grant, G. Glenn Newell, Leonard Ochtman and Guy C. Wiggins.

Old Masters at Reinhardt's

Sixteen paintings and panels by old masters, and four tapestries after cartoons by Boucher have been hung in the Reinhardt Galleries for exhibition until June 21, the group representing the portrait and landscape schools of England, Holland, France and Italy.

Of the two English portrait painters, Lawrence is the more impressive with a large and extremely handsome double portrait of two lads, John and Henry Labouchere, a painting in which he achieved brilliancy through means other than mere color. The composition is in his grandiose vein and the characterization of the two boys rich with charming verity. The half-length standing portrait of the Rev. N. J. Bowles by Reynolds is distinguished by its beautiful lighting and the resonant painting of the head and braided coat.

To move to an earlier period the "Madonna and Child" by Montagna is one of the loveliest possible versions of this subject, not alone through its rich and varied color scheme and its lovely landscape background, but also through the serenely sweet expression of the Madonna's face. A glowing "Portrait of a Roman Senator" by Tintoretto hangs nearby and in this room is also a lovely head of a woman by Jacopo del Conti and a half-length of a woman by Cornelis De Vos.

A landscape by Solomon Ruisdael and a river scene by Van Goyen represent the Dutch, and there is a large and meticulously painted still life by Van Beyern, rich with precise reproductions of surfaces of glass, silver and fruit.

In the French group are a "Portrait of a Girl" by Trinquesse, the charm of his subject being equalled by the painting of her costume; a "Diana in a Landscape" by Jean Baptiste Van Loo, and two decorative panels of cupids by Fragonard in which the details of the painting of the flowers serving as enriching notes of color in his schemes are no less lovely than that of the soft rounded bodies of the sportive figures whose babyish expressions are not lacking in the conscious artificialities of XVIIIth century French art.

Hoffbauer's Miniature Paris

Given to France by Wanamaker

PARIS—Much interest is being manifested by Americans in the exhibition at the Société Nationale Salon of the late J. E. Hoffbauer's miniature relief plan of Paris in the XVth century, which has been purchased by Rodman Wanamaker, for presentation to the Musée Carnavalet, of Paris. The miniature design is surrounded by a collection of paintings by its author, who was considered a leading authority on old Paris.

Begun in 1918, the work absorbed most of the author's time until his death in October, 1922. Practically all of the buildings were finished by him, their assembling having been carried out by his son, Charles Hoffbauer, known to

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Minneapolis Art Institute Gets a Poussin"MOSES DEFENDING THE DAUGHTERS OF JETHRO FROM THE INSOLENT SHEPHERDS"
By NICHOLAS POUSSIN

The Minneapolis Institute of Arts has just purchased, through the Reinhardt Galleries, New York, a fine example of Poussin's work. It is authenticated by a famous expert, Dr. Gronau, director of the Kassel Gallery. He refers to the canvas as "one of the most beautiful works by Nicholas Poussin, done in his Roman style. It appears to be," Dr. Gronau continues, "identical with the composition which Smith describes in

his Catalogue Raisonné, but which he knows only from an old French print. All of Poussin's wonderful qualities, such as the composition, the conception of the figures, drawing and color, especially of the heroic landscape, are most happily combined here. Outside the Louvre one can find pictures of this quality only in some English collections. Even in the largest museums such works are scarcely found."

America through his mural decorations in the confederate Memorial Institute at Richmond.

A scale of 2½ millimetres to the metre has been followed in the architectural miniature, measuring 2 metres 60 by 1 metre 30, wherein is represented the heart of Paris, the original island of Lutetia, but as it was in the Middle Ages.

Of its twelve hundred buildings, its twenty-five churches have all disappeared, with the exception of Notre Dame and Sainte-Chapelle, so well-known to every American tourist. Much character is given to the plan by the tiny red-roofed houses, seeming to push their way into the great portal of Notre Dame, filling the space where the civic buildings now are. Each of these tiny structures is perfect in every detail, even their wooden beams being defined. The stone edifices, with their slate roofs, tower above them as if marking the division line between nobility and ecclesiastics, and the common people.

"The Thunder Cloud."
by N. H. J. Baird, R. O. I.
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KNOEDLER'S TO MOVE BY THE END OF JUNE

Will Join the New Art Center in
57th St. When Their New and
Modern Building Is Completed

HAVANA—Arthur Freedlander exhibited paintings in the Spanish corridor of the new Sevilla-Biltmore Hotel, and created a favorable impression. One article in particular was eulogistic, that of Jorge Mañach in the *Diario de la Marina*. Many Cubans do not like the Americansque architecture of the new hotel. It has been termed "a prodigious, perpendicular creation, which has been transported to the tropics," and many are said to "resent the affront implied in attributing to the spirit of our plain but excellent architecture, with its cool arcades and pleasant porticos, that vertical pile, so palpably on the Prado, with its abominable pinnacle, oblique roof and absurd eaves."

However, Señor Mañach likes the art of Mr. Freedlander, and says that he "typically represents North American painting at the present time—the very moment when this art, forgetting at once too obvious realism, graceful, delicate and pleasing technique, the imaginative strength emphasized by such as Abbott H. Thayer (painter and 'Scientist') and the brilliant though somewhat superficial naturalism of Sargent and Chase, begins to paint pictures that are more investigative and more boldly inclined toward decorative effects, of which school Whistler, an American himself, was the genial precursor."

"In the work of Freedlander there is, then, much of European depth. The portrait of the artist Vance Swope, for example, is a rich piece of realism and characterization which, by the firm touch of the bold, finished strokes, brings to mind heads by Frans Hals or, better still, by Reynolds and his Flemish-English school. At the same time, the portrait, modernly romantic, of this Saxon—the head à la Pitt, with his purple muffler—is unspeakably elegant and in harmony with the taste of our times. The same might be said of the splendid portrait of Anna Fitzhugh, the memorable diva. The portrait of George Casamajor, the New York literary man, fearlessly done in greens and grays, is, likewise, a distinctly astonishing exhibition of psychologic penetration that would have been delight and wonder to Zuloaga himself. And then, too, there is the languid charm, the sweet reverie of the young girl, Lorna, all robed in white, in interpreting whose ingenuous placidity the artist must have found keen enjoyment. There you will also encounter a 'Mendicant,' whose simplicity recalls Velazquez."

"Go, go, my friend, and visit that corridor! There you will discover that the North Americans of today have something better to bring to us than skyscrapers whose projecting eaves remind one of pigeon-houses."

R. C. HOENSCHEL GOING ABROAD

R. C. Hoenschel, of M. Knoedler & Co., will sail for a summer in England and France on the *Olympic* on June 14. He will be accompanied by Mrs. Hoenschel and Roland Balay, the nephew of Roland Knoedler.

VISITORS TO LONDON

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PURDY JOINS THE FERARGIL GALLERIES

Director of Sculpture of Grand
Central Galleries Resigns to
Accept a Congenial Position

W. Frank Purdy, director of sculpture at the Grand Central Galleries, has resigned. He will be identified with the Ferargil Galleries, at 37 East 57th St., joining forces with Messrs. Price and Russell in the elaboration of monumental memorials and other activities in American sculpture.

With a background of thirty-five years on Fifth Avenue, he feels he can do great things in his new field "unhampered by the limitations under which he has struggled." He is a New Yorker of New Yorkers, having been born in lower Fifth Ave. of Dr. Franklin B. Purdy and Emmeline Sheffield Bixby. His mother was born on Ann St., a quaint thoroughfare almost lost today in lower Manhattan. After attending the Columbia College of Physicians and Surgeons in 1885 he took up work at Gorham's, and in 1902 became art director, his first great placement being the "Mares of Diomedes," by Gutzon Borglum, presented by the late James A. Stillman through Sir Purdon Clark then director to the Metropolitan Museum.

In Borglum's studio Mr. Purdy studied sculpture thereafter for eighteen months or so, to return and take full charge of Gorham's. In this period he made and developed the vogue for small sculpture, and it was then that Charles H. Caffin, art critic, said: "Irrespective of anything that happens in the future it can be safely said of you that up to the present moment you have done more for American sculpture than any one who preceded you."

In 1914 Mr. Purdy was the first president of the Art Alliance, now a national institution. He was president of the American Institute of Industrial Art, a founder of the Art Center, associate editor of *Arts and Decorations*, and in the meantime was a prolific writer on applied arts.

At the death of Solon Borglum Mr. Purdy purchased and now directs the School of American Sculpture, the only school of America devoted exclusively to instruction in sculpture, on the advisory board of which will be found many of the greatest sculptors of the country. No one holds so many friendships with American sculptors.

INDEPENDENTS IN LONG ISLAND

Melita Blume writes from Brooklyn, L. I.: "There is a movement under way to form a society of independent artists of Long Island, upon the principles of the New York society. The aim is to have a summer show. Artists interested may apply to Mrs. Melita Blume, secretary, Brookhaven."

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THE ART NEWS

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and SculptureETCHINGS
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NEW YORK**LONDON**

The Melbourne Art Gallery, which has shown itself remarkably able in its selection of Ancient art, is now proving equally wise in regard to its policy concerning the New. For it has recently given James Pryde (more usually spoken of in intimate circles as "Jimmy") a commission to paint the Gallery a picture—subject, so far as I am aware, not specified. Pryde is an artist who deserves to be honored in this fashion for he is a painter with a great romantic suggestiveness, able to imbue the ordinary everyday things with a feeling of mysticism and of mystery. He knows how to imply unknown forces lurking behind purely material things, and has a curious facility for achieving limitless spaciousness and height within the dimensions of quite a small canvas.

I am hoping that the terrible slump in prices which now so often overtakes Victorian Academicians when their works are put up at public auction, will not similarly befall the R. A.'s of today, whose fees amount to four figures sterling. J. F. Lewis, R. A., is a case in point. Just on fifty years ago his "Courtyard of the Patriarch's House, Cairo" fetched nearly £2,000. A few days ago a third of that sum was all that was bid for it.

Every day in every way we notice more and more the influence which Eastern art is exercising over that of the West. Probably the art lovers of the Orient are saying the same thing, reversed, about their own contemporary output! At the present a remarkable example of the influence of the Japanese

prints and of the Chinese animal drawings is being given at one of the smaller galleries where Camille Pisarro's granddaughter, who works under the name of "Orovida," is giving a show of drawings and etchings. She draws her tigers and her leopards, her mares and her lions, like one who has become familiar with her models in the jungle, not as one who has merely visited a menagerie in order to make a series of pencil sketches of them—as is usually the case when a European artist essays this kind of study. As the jungle does not happen to be handy, Orovida has done the next best thing—she has taken herself over and over again to the splendid nature and animal films of which several have been produced at the cinemas during the past two or three years—an example which other artists of the kind well might follow. Never having been trained at an art school, she approaches her task quite untrammeled by technical conventions, with the result that she gets as near to nature and to truth as any modern animal painter that I have met. Cézanne, who has wielded perhaps more influence over the modern artist than any other painter, is represented by four works at the exhibition of the French masters of the XIXth century, now being held at the Lefèvre Galleries. Among these is the "Portrait d'enfant," a work to which one returns because in it the painter has achieved without any apparent effort that intensely interesting suggestion of a child's potential possibilities which makes one wish to study and study again. Sisley is seen at his best in his "Effet de Neige," in which the light falling on the snow-clad scene is rendered with an unusual sensitivity.

ness, and in his "Les Bords du Loing à Moret," a temperamental study instinct with poetry. A very characteristic Gauguin is "La Baignade," in which with magnificent effectiveness a Tahitian model is posed among the luxuriant tropical landscape that he so loved to depict.

It is said that the caricatures of Sidney Sime are of such a cruelty that they have caused members of the Yorick Club, of which he is a feature, to go so far as, if not actually to commit suicide, at least to alter the cut of their hair and the shape of their hats! But it is not only his caricatures that he is going to show this month at his one-man exhibition, for I understand that he will exhibit a number of mystic and religious drawings, rather in the manner of the arch mystic, Blake. Sime is one of the most interesting figures in the art world of today, for his career, beginning in a Lancashire pit and evolving through many stages of alternate want and fame, has been a romance.

The Hull Art Gallery, through the generosity of Mr. T. R. Berens, is to have George Clausen's "Sunrise in September" from the Academy of this year. Clausen is a man who should certainly be represented in public galleries for no one is more sincere and more indefatigable in his attempts to deal with difficult effects of light, and of time of day, as affecting that light. He is one of the few successful artists who do more than merely repeat successes. It is a new problem every time. L. G.-S.

OMAHA

Forty-five paintings by eight artists were exhibited for ten days at the Public Library. The artists represented were Robert J. Dinning, Jr., Henri Domshydte, Augusta Knight, Mrs. Eva M. Peterson, Augustus W. Dunbier, T. Lindberg, Delia Robinson and Dr. Robert F. Gilder. The exhibit was sponsored by the art department of the Woman's Club. Paintings by Walter Ufer were shown at the same time.

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In the Künstlerhaus about fifty valuable canvases are exhibited, which have been added to the State Gallery. All of them are "trouvailles," donations, or works obtained through exchange. The feature pieces, a portrait by Dürer and a Velasquez, have been mentioned in THE ART NEWS. By Lucas Cranach is a female portrait and two religious paintings; by Baldung Grien, a composition "Lot and His Daughters"; by Wolf Huber, an especially beautiful portrait. Among paintings of the Dutch school is one by Aart de Gelder "Circumcision of Christ," of high pictorial qualities. By Adrian van Ostade and Jacob Ochtervelt are genre pictures; landscapes are by Ruisdael, Van Goyen, Aart van der Neer and Jan Hackaert. The acquisitions in the line of Italian art are not so numerous but of the highest quality. A "Flagellation of Christ" by Tintoretto and a lagoon picture by Tiepolo are the most important.

DES MOINES

Paintings by Leon Gaspard were shown during May and the exhibit will continue two weeks in June in the gallery of the City Library. On the opening night the Association of Fine Arts held its annual spring party with Mr. and Mrs. Gaspard as the guests of honor. A delightful program featuring Russian selections was given by Arcule Sheasby and Mrs. Detliv Tillisch, of the association, and by Miss Elizabeth Werblosky who gave several dances.

Five pictures have been purchased by local residents. "Fur Fair" was bought by Paul Beer, "Navajo Fair," a triptych, and "Chinese Houseboats" by Oliver Thompson, and "Chinese City, Peking," and "Kirgez Boy" by Fred Thompson.

Joining the gallery, in the art library, a group of the originals of J. N. Darling's cartoons were shown. "Ding," who is a resident of Des Moines, won the Pulitzer prize for the year's best cartoon.

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CHICAGO

The layman print lover likes nothing better than a varied collection of selected prints such as the seventy-eight lent by Mrs. M. M. Sheriff to the print rooms of the Art Institute. Contemporaries of the late XIXth and early XXth centuries are represented. Brilliant examples from France, Scandinavia, Great Britain, the United States and Holland are represented. Among the artists represented are Besnard, Fittion, Israels, Lynch, Cameron, Helleu, Zorn, Haden, Steinlen, Cassatt, Jacque, Whistler, Lepere, Zandomeneghi, van Gravesand, van Muyden and Boutet de Monvel.

Adelbert Quest, associated with Chester Johnson at 700 S. Michigan Ave., has gone to Europe to obtain foreign paintings. Mr. Johnson sails early in June.

Some interesting figures have been compiled from the sales of the International Water Color exhibition, which recently closed at the Art Institute. A total of sixty-one paintings were sold, thirty-nine to men and twenty-two to women purchasers. Forty-five of the pictures were to new purchasers and sixteen to those who had previously purchased paintings at the Institute. Chicago citizens bought thirty-nine of them and twenty-two were sold to outside residents. Out-of-town purchasers were from Boston, Cleveland, Buffalo, Newark, Milwaukee, Aurora, Rockford, Urbandale, Gary, Riverside and Muscatine, Iowa. The sixty-one water color paintings were sold for a total of \$8,185, which is an average of \$135 apiece.

longing to the gallery of the Municipal Art League. Mr. Engle received a commission to paint a panel for a space back of the judge's bench in the new Juvenile Court Room. The composition is a landscape on a summer day. Children are flying kites, fishing from a brook, and at play in the open air. It is said that pictures such as this in the court room have a marked influence on delinquent children.

John R. Thompson has lent his collection of old masters to the Art Institute for a summer exhibition. One of the most admired works is "The Merry Lute Player" by Frans Hals.

The House of O'Brien exhibits a group of canvases from a private collection including a Monticelli, a landscape by Robert C. Minor and a landscape by George Inness.

The Freeman Company, importers, who have a new gallery in the Fine Arts Building, announce a showing of Aubusson and petit point wall and furniture tapestries, and paintings by R. Fardel, of Paris, who is interested in landscape and picturesque sections of towns.

The J. W. Young Galleries has an exhibition of marines by Leon Lundmark. "The Rise of Leon Lundmark"—Marine Painter," is the title of a small book written for the occasion.

The Marshall Field Galleries are hung with canvases by California artists. New canvases by Podchernikoff, with others by Hagerup, Coutts and Hansen, are shown.

The Albert Roullier Galleries are holding an extensive exhibition of etchings by William Strang. At the same time Emil Fuchs has an exhibit, including an etched portrait of Paderewski.

Lou Mathews Bedore has completed three large murals seventeen feet in height to add to her decorations in the Walter Scott Public School. The compositions show young children at play with kites, balloons and various games on the lake shore under the trees in summer time. The artist is the wife of Sidney Bedore, sculptor.

Lee Sturges, president of the Chicago Society of Etchers, has presented his plate of "Cataract Creek, Glacier National Park" to the Wyvern scholarship fund of the University of Chicago. Mr. Sturges will sign 150 impressions, to be sold for the fund and then cancel the plate.

Irving Manoir, painter, etcher, creator of murals in enamels, art teacher, lecturer and craftsman, has opened the Chicago Arts Academy in the Tree Studio Building.

E. Kathleen Wheeler attended the Kentucky races to model the winning horses. Mrs. Wheeler has modeled many favorite saddle horses and the pet dogs of Chicago society. Her bronze of a goat and her kid called "Death and Sleep" was exhibited at the Royal Academy in London, and was purchased by Colonel Harvey.

Harry L. Engle, painter, associated with Thurber's Art Gallery in recent years, is now connected with the House of O'Brien. Among his recent work is the restoration of mural paintings be-

longing to the gallery of the Municipal Art League. Mr. Engle received a commission to paint a panel for a space back of the judge's bench in the new Juvenile Court Room. The composition is a landscape on a summer day. Children are flying kites, fishing from a brook, and at play in the open air. It is said that pictures such as this in the court room have a marked influence on delinquent children.

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COLUMBUS

Paintings by modern French masters and the work of students of the Art School of the Gallery of Fine Arts comprise the June exhibition at the Gallery. The artists represented are Degas, André, D'Espagnat, Guillumin, Loiseau, Maufra, Monet, Pissarro, Renoir and Vignon. Pictures by Sisley and Mary Cassatt are also shown.

Charles Rosen, who is finishing his first year as an instructor in the Gallery school, has been invited by the National Academy of Design to serve on the jury for its next exhibition.

Twenty-eight water colors by Alice Schille were shown at Z. L. White's Gallery for a week. All represent scenes in Mexico, where the artist recently journeyed, and they show a modernistic trend. The drudgery of the poor, the idleness of the majority, and the beauty of scenery and the picturesqueness of semi-tropical life generally are shown with good effect.

Three important paintings have been acquired in the last six months by the Columbus Gallery of Fine Arts. The most recent is Ferdinand Bol's portrait of Rembrandt. The other acquisitions are John C. Johansen's "Evening Interior," from the Ranger Fund, and George Obersteffer's "Little Bathing Beach," given by an anonymous donor. The last painting won a prize at the Pennsylvania Academy of the Fine Arts.

TORONTO

The Artists' League of Toronto is holding a large exhibit at the Eaton Galleries. The league is composed of the younger artists, and presents groups of paintings, vigorous in treatment and diversified in modes of thought, color and technique. Some of those represented are Estelle Kerr, Manly MacDonald, F. Loveroff, Arthur Gordon Smith, Erma Willard, Russell Hider, E. G. Coombs, G. A. Kulmala, Peter Sheppard, Amy Despard, Lillian Henderson, Dorothy Johnston, E. Elliot, M. Wilkie, W. Banton, Yvonne McKague, M. Kelly, Phyllis Armour, Lydia Fraser, A. Emodi, Betty Muntz, Merle Foster, J. Robinson and G. Girvin.

Harry Britton, who has been painting abroad for about three years, at Cornwall and other beauty spots, has sent over a collection of small sketches, which are now on view at the Eaton Galleries.

The Woman's Art Association is again arranging for "open studio days." Mrs. Frederick Mercer, president, and other members will open their studios on stated days for receptions and exhibitions. —A. S. W.

ST. LOUIS

The Artists' Guild galleries now contain a brilliant summer show which will remain on display until the opening of the fall season. It is composed largely of paintings not previously shown in St. Louis. There are three by Kathryn Cherry. "What Autumn Brings," shown recently in Kansas City, is a still life rich and vibrant in tone. "Tying the Sandal" and "Portrait of Miss Rosen" are fine examples of two opposite styles of Charles Galt's painting. A "Wheat Field" by Emilie Gross is noteworthy. Agnes Lodwick's "Dogwood in a Black Jar," E. H. Wuergel's small landscapes, Sheila Burlingame's portrait of "Blind Joe," Fred Carpenter's two character portraits, notably a voluptuous "Moorish Slave Girl," and several of Arthur Zeller's paintings from his recent one-man show, are among the exhibits. Others exhibiting are Oscar Berninghaus, Gisella Loeffler, Emily Phelps and John Epstensteiner.

MINNEAPOLIS

Roland Rustad, a student at the Minneapolis School of Art, was announced as winner of the Ethel Morrison Van Derlip traveling scholarship of \$1,600. Max Cohn was given a three-year certificate in a general course, and announced as winner of the New York Art Students League scholarship.

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BOSTON

An exhibition sale of antique English silver and old Sheffield plate is being held at the new galleries of Robert C. Vose, 559 Boylston St., Copley Square. Of central interest, even in this large collection gathered by Brainerd Lemon, is a silver service made for George III and carrying the Marlborough coat of arms, and wine coolers made by Paul Storr. Seldom does one have such an opportunity of noting the hallmarks of noted English makers.

Decorated glass by Sidney T. Callowhill is on view at the Society of Arts and Crafts, together with printed silk decorative panels by Gilbert Fletcher and decorated ware by Gladys S. Ricker. "The Cost of Victory" sculpture with two figures by Arthur Ladd has been chosen by the American Legion, as a war memorial for Beverly Farms. Fletcher Steele, landscape architect, has designed a miniature park as setting.

Members of the Boston Art Club have hung their annual summer exhibition, and it proves representative of greatly varied styles besides being one of the best of its kind in years. Carl Gordon Cutler's portrait of C. M. Chase is a center of attention, for the painter has given rein to his originality in the matter of color, yet so logical is his theory and so well-considered his composition that the picture is an unquestioned success, for all its use of violet, green and blue for dominant hues. Albert Felix Schmitt shows one of his admirable still lifes, and Frank Carson shows a canvas having fish houses for subject that again proves his good taste in color. Carl Nordell has a large canvas with two figures, "The Listeners" and Lester G. Hornby is represented by a landscape. Oscar Julius shows his stirring sea pictures, and Anson K. Cross a canvas depicting convincingly a twilight effect at the shore. Other painters well represented are Vesper I. George, Elen Comins, Robert Strong, Charles Copeland, H. Dudley Murphy, J. Eliot Enneking, Theophile Schneider, Earl Sanborn, Francis Flanagan, Clifford Ashton, Horace R. Burdick and Charles W. Riddle.

Alfred Hutty shows etchings of Southern scenes at the galleries of Doll & Richards.

Alumni of the School of the Museum of Fine Arts took over the pops concert in Symphony Hall for the evening of June 4. —E. C. Sherburne.

HARRISBURG, PA.

At a Civic Club dinner at which Director Saint-Gaudens of the Carnegie Institute art department was the guest of honor, it was decided to organize an art association and hold exhibits. Mrs. Martin E. Olmsted, president of the club, is the head of a committee of seven to devise ways and means. Dr. C. H. Garwood, superintendent of city schools, and Dr. C. Valentine Kirby, State art director, pledged their cooperation, as did Miss Minna McLeod Beck, art director of the city schools.

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WASHINGTON

The new president of the Arts Club is Gideon A. Lyon. L. Morris Leisenring is vice president. Carlton C. Van Valkenberg is chairman of the entertainment committee. Felix Mahony is the head of a new art education committee. Edward Hood Watson is treasurer, and Frank B. Gibson is chairman of the house committee. Dr. Mitchell Carroll is chairman and Mrs. Louis N. Geldert vice chairman of the committee on co-operation and hospitality.

W. Langdon Kihns Indian portraits are being shown both at the Corcoran and at the Van Dyck Galleries. Mr. Kihns has been adopted by the Indians with the rites of blood brotherhood and given the name of "Chase-Enemy-in-the-Water."

Indians seem to be growing in favor as subjects for portraits and sketches. Catherine C. Critcher is going again to Taos to paint them and James T. Berryman has just returned from Montana, bringing pen-and-ink drawings and color sketches of the aborigines.

There is being shown at the headquarters of the Federation of Women's Clubs, 1734 N. Street, the Kentucky mountain industries of Berea College—rugs, homespun dress fabrics, basketry and counter panes, an artistic assembling of "fireside industries."

Mrs. Bush-Brown is painting a portrait study of the Baroness Emeline Mayell and her sister.

An exhibition of "gum prints" by John H. Garo is at the National Museum in the arts and industries section. It consists of landscapes, architectural subjects and portraits.

A new studio building on 20th St. between F and G streets is being erected by Richard S. Meryman, portrait painter and vice principal of the Corcoran Art School. There is a great demand for studios in Washington.

Moses W. Dykaar has completed his portrait bust of the late President Harding.

William F. Walter has gone to Provincetown.

William Henry Bishop, author and artist, formerly American consul at Genoa and Palermo, Italy, is visiting Washington. Mr. Bishop, who painted in Spain last season has a studio and residence at Brooklyn, Conn.

The three large high schools of Washington, Central, Western and Technical have all formed sketch clubs. The first one was organized by Miss Emily Randolph Strother.

Mrs. Mary B. Sawtelle and Miss Laura Lindsay Carter will have a summer school of art at Asheville, N. C.

In the Corcoran School of Art the first prize, \$200, was awarded Dorothy Davidson for a portrait painting. First prize for portrait drawing, \$15, was won by Eleanor Beckham; first in still life, \$15, by Ruth Ward; first in the antique class, \$75, by Ruth Adams; first in the competition class, \$15, by Elizabeth Sabin.

—Helen Wright.

BALTIMORE

The board of trustees of the Baltimore Museum announces the following gifts:

"Chioggia Fishermen Reading Tasso," a pastel by Julius Rolshoven; oil paintings, "Near Maplewood, N. J." by Bolton Jones, "Genevieve Welling (Mrs. Wigfall)" by Frank Duveneck, and "Touchstone or the Clown" by F. B. Mayer, from Archibald H. Taylor. "The Nativity" by Pietro da Cortona has been presented in memory of Mr. and Mrs. William G. Read by her son, James Morris Howard, and his sisters.

Other gifts are a number of pieces of French XVIIIth century porcelains from the estate of the late Alfred Duane Pell; an etching, "Fishing Boats" by Hayley-Lever, from Mrs. Herbert L. May; an etching, "Zaragoza" by Ernest D. Roth from Mrs. Louis Lowinson, and several etchings contributed by the artists, Frederick Reynolds and Will Simmons.

HARTFORD

The Art Society's school closed the season with an exhibition of the students' work. Prizes were awarded as follows: Life class, Dorothy Jones; design, C. Wellington Crosby; composition, Patty Whitney; figure painting, Kathleen Becker; head, Monica Reddy; illustration, Rita Leach.

The Arts and Crafts Club's annual spring exhibition included paintings by W. B. Green, Frances H. Storrs, Robert F. Logan, Cornelia C. Vetter, M. B. English, Mrs. Robert Kellogg, Jessie Goodwin Preston, Mrs. D. W. Thrall and Ruth E. Abbey.

B. Maie Weaver's portrait of Governor Templeton has been placed in Memorial Hall.

Nunzio Vayana's studio was destroyed by fire in the early morning of June 2. All his paintings and furnishings, etc., were destroyed.

—Carl Ringius.

THANNHAUSER GALLERIES

LUCERNE

MUNICH

GREENWICH

At the eighth annual exhibition of the Greenwich Society of Artists is a fine collection of paintings, sculpture, works in arts and crafts and architecture. This year the paintings invited from out of town are all by Connecticut artists, and these include examples by Karl Anderson, F. J. Waugh, Wilson Irvine, Ossip Linde, C. H. Davis, Harry Hoffman and Emil Carlsen. Small bronzes by Janet Scudder, Bessie Potter Vonnoh, Berge, and Arthur Putnam, and the fine standing figure of Lincoln by Daniel Chester French are among the exhibits.

Members of the Greenwich Society of Artists, most of whom are exhibitors,

are Leonard Ochtman, Joseph H. Hunt, George Wharton Edwards, W. B. Tubby, Erwin S. Barrie, Theodore E. Blake, F. W. Brackett, Jessie Browne, Matilda Browne, W. S. Bucklin, Isabel Cooper, W. F. Dominick, Mrs. Alfred Ferguson, Mrs. E. E. Hunt, I. H. Fry, Florence W. Gotthold, Harriet Tyrig Gray, Thomas Hastings, Grace Holton, Hobart Jacobs, Alison M. Kingsbury, Jr., Margaretta M. Kingsbury, E. L. MacRae, A. J. Norris, Dorothy Ochtman, Cora Parker, N. D. Potter, M. E. Robinson, Henry W. Rowe, Ernest Thompson-Seton, J. Alden Twachtman, J. G. Tyler, Mrs. Bailey Vanderhoef, S. H. Wainwright, Jr., Emile Walter, Q. Wohlpert, M. van C. Whitehead and F. K. Winslow.

NEW YORK EXHIBITION CALENDAR

Ackerman Galleries, 10 East 46th St.—American and English marine paintings and prints, through June.

American Museum of Natural History, Columbus Ave. and 77th St.—Semi-precious stone carvings by Russian lapidaries of the Czarist regime.

Arlington Galleries, 274 Madison Ave.—Exhibition of paintings by American artists.

Art Center, 65-67 East 56th St.—Monthly competition of the Pictorial Photographers of America and the work of the Orange, N. J. Camera Club, to June 30; "Fifty Books of the Year," chosen by the American Institute of Graphic Arts, to June 30.

Babcock Galleries, 19 East 49th St.—Summer exhibition of American paintings.

Brooklyn Museum—Memorial exhibition of the works of Frederick W. Kost; paintings by a group of Canadian artists, through June.

Charles of London, 2 West 56th St.—Exhibition of European and Near Eastern arms and armor.

Daniel Gallery, 600 Madison Ave.—Paintings by modern Americans.

Dudensing Galleries, 45 West 44th St.—Paintings by modern American and European artists.

Durand-Ruel Galleries, 12 East 57th St.—Paintings and pastels by Mary Cassatt.

Ehrich Galleries, 707 Fifth Ave.—Landscapes, flower paintings and decorative portraits by the old masters, through June.

Fearon Galleries, 25 West 54th St.—Old masters and primitives; French paintings of the XIX century.

Ferargil Galleries, 607 Fifth Ave.—Paintings by American artists.

Grand Central Galleries, 6th floor, Grand Central terminal.—Pastels showing the making of steel by Roderick D. Mackenzie.

Holt Gallery, 630 Lexington Ave.—Carvings and miniature sculpture; paintings by Jean Jacques Pister.

Kennedy Galleries, 693 Fifth Ave.—Exhibition of American prints.

Keppel Galleries, 4 East 39th St.—Woodcuts and drawings by Florence Irvin, to June 7.

Knoedler Galleries, 556 Fifth Ave.—XVII

century prints in color and sporting prints. Kraushaar Galleries, 680 Fifth Ave.—Paintings by American and foreign artists.

John Levy Galleries, 559 Fifth Ave.—Foreign and American paintings.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 East 57th St.—Paintings by American artists.

Metropolitan Museum, Central Park at 82nd St.—Historical exhibition of etchings; Western embroideries; exhibition of "The Arts of the Book," to Sept. 14; modern European drawings; work by students in New York art schools.

Milch Galleries, 108 West 57th St.—Selected group of American paintings.

Montross Galleries, 550 Fifth Ave.—Special exhibition of paintings by American artists, to June 30.

J. B. Neumann's Print Room, 19 East 57th St.—Max Weber exhibition; prints by Redon and Bredin, to June 21.

N. Y. Public Library, 42nd St. and Fifth Ave.—The year's accessions to the print department, and portraits of print-makers, to November.

Ralston Galleries, 4 East 46th St.—Early English portraits and Barbizon paintings.

Rehn Galleries, 693 Fifth Ave.—Selected American paintings.

Reinhardt Galleries, Heckscher Bldg., 57th St. and Fifth Ave.—Paintings by Tintoretto, Montagna, Ruisdael, Lawrence, and others; drawings by old masters, through June.

Salmagundi Club, 47 Fifth Ave.—Summer exhibition, to Sept. 15.

Schwartz Galleries, 517 Madison Ave.—Modern paintings and etchings.

Scott & Fowles Galleries, 667 Fifth Ave.—XVII century English paintings and modern drawings and bronzes.

Arthur Tooth & Sons, 709 Fifth Ave.—Specialists in XVII century English, French and Barbizon paintings.

Weyhe Gallery, 794 Lexington Ave.—Drawings by Boardman Robinson, to June 7.

Howard Young Galleries, 634 Fifth Ave.—Summer exhibition of paintings by American and European artists.

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